

IN THE WORLD OF MAKE BELIEVE



Does anybody know where Fritzi Scheff ever got the title of "Little Devil of Grand Opera?"

Of course we understand that she sparkled like a brook rippling its way through the woods on a sunny day when first she thrilled her way into public favor.

But that doesn't suggest his Satanic Majesty, now does it?

Then, when she became a musical comedy star she still sent her songs across the footlights with a "punch," and punctuated her performances with roguish smiles, and still the name of "Little Devil" of something or other clung to her, and nobody knew just why.

I couldn't find out any other way so I asked the young woman who, at one time, was doing Miss Scheff's special press work, and had more opportunities than I to catch the vivacious singer in unguarded moments.

"Why 'Little Devil of Grand Opera?'" I wanted to know.

"Dunno, unless it is her indefatigable energy," came the succinct reply.

Which doesn't yet satisfy me, although I do believe the chap who handles the pitch forks in the infernal regions is reputed to be an energetic cuss.

But "what's in a name?"

"Little Devil" of this, that or the other, who minds?

We like this Viennese sprite who comes to Keith's this week so well that if she was Big Devil of the German Empire we'd sit out front and applaud her dainty trills, and revel in the flashes of her quick smile with just as good a grace.

By the way, Fritzi also has the reputation of never having been "stumped" in her life.

But it isn't so.

When she first signed a vaudeville contract she hadn't the remotest idea what sort of an act to present, and was so much puzzled that she finally appealed to E. F. Albee for help.

I can see him now sitting in the big mahogany chair in his beautiful office in the Palace Theater, New York, smiling that quizzical smile of his as he parried Fritzi's question.

"Which are the most popular of all the songs you ever did?" he asked.

The "Little Devil" of What-Not answered him quickly with a long list.

"Select from the bunch the four that made the greatest hit and you have your vaudeville act," came the advice of the big Personage (capital P is right).

And nobody told me whether or not Fritzi gave her head a punch for having failed in the solution of so simple a problem.

Anyway she did as she was told, and the result was quite satisfactory to everybody concerned.

If it isn't one thing it is another!

For the past few years building new theaters has been the producers' hobby, until today there are more playhouses dotting the country than could be supplied with profitable plays under even the most favorable conditions.

So nobody is surprised that Mr. Producer emotes all over the place every time his brain begins to piece together the jig-saw puzzle of the new theatrical season already begun.

A play, a play! My every old thing for a play!

Or words to that effect.

But where is he going to get the plays?

He's been depending upon foreign authors for the larger percentage of his successes. But now with the theatrical business in England, France, Germany and Austria-Hungary practically paralyzed (the countries that have supplied some of our most successful dramas and musical comedies), how is the American producer to keep open all the playhouses he has been short-sightedly building for the past ten years?

Just one guess.

American playwright.

And goodness knows he's been hollering his lungs flat about his lack of equal opportunity with his foreign brother for a long enough period to keep still a bit and saw wood.

For "it's an ill wind that blows nobody good," and this is the hour of his great chance for writing an American play that will reflect American life most profitably.

The Poli Players had oodles of fun last week rehearsing for "The Little Millionaire" which proved a genuine diversion to them after so much high comedy and serious drama.

Before this special singers have been brought on from the metropolis every time the Poli management has produced a musical comedy, but this policy was abandoned for this week's presentation of the Cohan show because almost everybody in the present stock aggregation can emit some sort of musical sound when properly pumped up for the performance, and most of the company can really sing.

There's Russell Filmore, for instance—the little chap who has been doing such fine things since he rejoined the company—who can not only warble to a Queen's taste but can also trip the light fantastic a la Cohan. He'll have splendid opportunity to swell his popularity in the name part of "The Little Millionaire," while our Lady-of-the-Leads and her Partner-in-Fun will show what they also can do in the song and dance line.

And I have a hunch it's going to be a rollicking good show!

Come on down to Poli's with me tomorrow, and we'll see.

Talking about Poli's reminds me of the funny picture James Thatcher made last week strutting up and down the lobby with bulging pockets.

"Why the inflation?" I asked.

Miles and miles and miles of smiles.

Business of digging newspapers out of pockets.

More business of spreading them out for inspection.

"What's it all about?" I wanted to know.

"I'm going to act," bragged James.

Uh-hu. Fact. Twice yesterday with the Poli company at Hartford. Nice fat role in "Quincy Adams Sawyer," and the Hartford papers announced it all last week with a loud noise.

That's why James strutted up and down the Washington lobby and smiled his miles and miles and miles of smiles.

See what the papers said last week about the possibility of Julia Marlowe and E. H. Sothern yet yielding to the siren voice of the "movie" man?

Of course the contract offered Mr. Sothern is mighty flattering and the \$200,000 is not to be despised. But just the same I sort of hope they won't. Matter of sentiment, I reckon.

So many folk have asked me during the past year if the "movies" hurt the "legitimate" drama, which is a superfluous question, for everybody ought to know they do. Not so much because of depleting the audiences of "regular" playhouses (for there will always be plenty of folk who love the spoken drama too well to let it die) but because so many players of sterling worth, and high reputation, have cheapened themselves for the sake of earning what they have been pleased to term "easy money," failing somehow to realize that when once they have been flashed upon the screen for the small sum of a nickel or dime their value to the \$2 theater is depreciated.

Thus far Miss Marlowe, Mr. Sothern, and Maude Adams have been among the few artists of America who have kept faith with their greater art and we have consequently held their standards so far above the "movie" mart, that it would be the distinct shattering of an ideal to have them now yield up the principles of the art of which they are the greatest living exponents.

Their high and beautiful niche in the Hall of Fame would be neither so high nor so beautiful again.

At least that's the way I feel about it.

What about you?

"Back Home" N. C.

Selwyn & Co. will make "Back Home" their second spring try-out at Atlantic City the week of June 21. "Back Home" puts into one play the humor and kindly insight of Irving Berlin.

Cobb, which all the world honors at least once every week, and the dramatic power and cumulative intensity of Bayard Veiller, who put all the world into high gear for the full four acts of "Within the Law."



Fritzi Scheff, Keith's

SCENE FROM THE LITTLE MILLIONAIRE Poli's



SCENE FROM SINS OF THE MOTHERS Garden

THE CURRENT WEEK.

Keith's—Vaudeville.

Fritzi Scheff is now in vaudeville, and comes to Keith's this week. It is not farfetched to say that the fascinating Fritzi, with her effervescent style, bizarre gowns, and perpetual fountain of humor, enhancing her undoubted art as a singer has captivated the Keith circuit patrons. Miss Scheff will present her voice in a wide range of selections, running from excerpts from "Mlle. Modiste" to Irving Berlin numbers. Among them are featured "Kiss Me Again," "When I Leave the World Behind," and "When You Were a Tumbler." Her costumes are said to be veritable triumphs. She is regarded as one of the biggest assets of the year. The extra added attraction will be Gladys Clark and Henry Bergman, who have been starred by Jesse B. Lasky in "The Society Buds" and "The Trained Nurse." They will present their musical success, "A Baseball Piratation." Third in importance will be Craig Campbell, the tenor, who will sing a series of songs. An imported novelty is promised in Wyatt's Scotch Lads and Lassies, numbering eleven, in kilts and tartans, singing, dancing, bag-piping, drumming, and otherwise giving glimpses of the way the canny Scots do their gleeing in the land of the heather. Other entertainers will be Eddie Cantor and Al Lee, as "Master and Man," Julie Ring and Company in "Twice a Week," Keith and De Mont in "College Nonsense," the Olivians; the pipe organ recitals, and the Pathé weekly news pictorial.

Today vaudeville concerts will be given as usual, and the bill will include Douglas Fairbanks and company, Belle Baker, Elizabeth Reeside, and the other numbers forming last week's program.

Poli's—"The Little Millionaire."

For the first time in many weeks the Poli Players are to be seen this week in a musical comedy, "The Little Millionaire," one of George M. Cohan's liveliest and most successful musical entertainments.

"The Little Millionaire" was received with great enthusiasm when it began its career at the George M. Cohan Theater, New York, where it ran for an entire season, and it seems destined to prove one of the most popular musical entertainments ever offered by a stock company. It is described as a comedy with interpolated musical numbers, the story being sufficiently strong and coherent to furnish an evening's entertainment in itself.

All of the principal players of the Poli company will be seen in dancing and singing numbers this week. It will be a

new field of endeavor for Albert Roscoe, Maud Gilbert, Gavin Harris, Teresa Dale, and Robert Lowe, but Russell Fillmore who has had wide experience in musical entertainments, will be entirely at home in the title role. He will give several typical Cohan dances and songs.

A New York beauty chorus is promised by the Poli management, and the dancing specialties will be an important feature of the week's offering. Among the famous song hits which will be sung by the Poli favorites are the melodramatic topical song, "We Do the Dirty Work," the widely known "Bar-nam Had the Right Idea," "New Yorkers," and "You Wonderful Girl." Of course a Cohan show would not be a Cohan show without a patriotic number and the versatile author-composer has supplied one of his liveliest and most blood-tingling numbers for "The Little Millionaire" in the popular "Any Place but the Old Flag Place."

Cosmos—Vaudeville.

One of the biggest favorites who ever appeared at the Cosmos Theater, "Billy" Dooley, or William J., as he now appears upon the program, with a group of ten clever juveniles will appear in "The Star's Revue" this week, a production replete with impersonations of celebrated stars and at the same time offering diverting entertainment and cause for lots of laughter. The act is ranked as one of the best of its kind in vaudeville. Two very amusing novelties which have never before been presented in Washington will be Madeline Schoon in the new stage creation of the twentieth century police-woman, with a laughable monologue of anecdotes and experiences of the first woman who ever attempted to keep the municipal peace, and Hoier and Boggs, in the funny slang classic, "The Lunch Counter Girl," a tragedy of the vaudeville, as it is billed. The fifth and completing act of the program will be the famous Zoyarras, Spanish globe experts, in an interesting and entertaining exhibition along new lines. The Hearst-Belg weekly news pictures of big events in the world, far and near, and a group of amusing photoplay comedies which will be changed daily will be the added features.

Thursday, at the matinee, a new bill for the last half of the week will be presented.

Gottschalk's reverie, "Dring Post," selections from Ponchielli's "La Gioconda" and from the "Mikado," Winters' intermezzo, "Dream Klases," two new and racy fox trots, "Bird of Paradise," by Berlin, and "Hickory Roy," by Muller; the overture from Clement's "To Arms," Lansing's "Westward Ho" march and other pretty selections will enter into the summer program of the

orchestra, under Arthur Manvell, at the Cosmos Theater concerts today. New specialties and other attractions also will be offered.

Garden—Feature Films.

At Moore's Garden Theater from Sunday to Wednesday Washingtonians will be afforded an opportunity to see Francis X. Bushman in a visualization of George Ade's comedy, "The Slim Princess." When this story first appeared in the pages of the Saturday Evening Post it established Mr. Ade in the field of fiction, when it was fashioned into a comedy it brought Elsie Janis fame and fortune and in film form it is destined to win fresh laurels for Mr. Bushman. Bushman, remembered for his fine work in "Graustark," has an even better role in "The Slim Princess" and Ruth Stonehouse in the little beauty who cannot become fat. On Thursday, Friday and Saturday the chief attraction will be the Vitaphone Company's \$10,000 prize scenario, "Sins of the Mothers," a picture that realistically solves in a startling manner the question of hereditary influence. In this production Earle Williams and Anita Stewart enact the leading roles and the supporting company includes many of the Vitaphone players. Auxiliary features for the week include advance showing of the regular Mutual pictures, Keystone comedies, the Garden Topical Review and musical accompaniments and special effects by the Garden Symphony Orchestra. The principal attraction at Moore's Garden Theater today will be "The Slim Princess."

Strand—Feature Films.

There will be a double feature program at Moore's Strand Theater today and tomorrow, the chief attraction being the latest Keystone multiple reel farical comedy, "Those College Girls," enlisting the services of such funmakers as Mabel Normand, Ford Sterling, Roscoe Arbuckle and Chester Conkling. A vivid film portrayal of Cyrus Townsend Brady's romance, "The Island of Regeneration," in which will be seen Edith Storey, Antonio Moreno, S. Rankin Drew and other Vitaphone stars will hold the screen on Tuesday, Wednesday and Thursday. The plot concerns a young girl, who, while endeavoring to escape the unwelcome attentions of the owner of a yacht upon which she is a guest, is cast upon a tropical island in the Southern Pacific. Here she is thrown in contact with Charnock, the sole inhabitant of the lonely isle, who has lived there since childhood. While he is rough and uncouth he proves to be a man of sterling worth and looms up in marked contrast to the polished scoundrel who in-

BARBEE MAKES HIT IN "EXPERIENCE"

Richard Barbee, a young actor entirely unknown in New York, has just made his first appearance as Youth in George V. Hobart's play, "Experience," with such success that the firm of William Elliott, F. Ray Comstock and Morris Gest have placed him under contract to continue indefinitely in the role. It is seldom that any young and unknown actor makes such a hit overnight in a leading role as Mr. Barbee has scored in "Experience," and his selection for the difficult and lengthy role of Youth stamps him, in effect, as America's leading juvenile, for the part will go down in theatrical history as the best youthful role known to the stage in many years.

Biography of Charles Frohman.

The authorized life of Charles Frohman is to be written by his brother, Daniel Frohman, in collaboration with Isaac F. Marcossow, the magazine writer. It will first appear serially in the Cosmopolitan Magazine, and will then be published in book form simultaneously in the United States and Great Britain. The combination of authorship, for many reasons, insures an authoritative work. Daniel Frohman and Mr. Marcossow have been intimate friends for a long time. It was Mr. Marcossow who persuaded Mr. Frohman to write his reminiscences of the old Lyceum, and the book is dedicated to him. The life of Charles Frohman will be comprehensive. In addition to being the rich biography of a man whose death on the Lusitania invested him with an added world interest, it will also be the history of the "star system" with side lights affecting authors, stars and the profession generally. It will be profusely illustrated.

Maude in the "Movies."

Cyril Maude will spend a part of the summer in Los Angeles, filming for the manufacture of a photo-play based upon Ibsen's "Peer Gynt." His tour closed in Toronto where he donated the week's profits, a sum of \$4,000, to the Royal Canadian Patriotic Fund.



SCENE FROM THE ISLAND OF REGENERATION

sulted the girl while on shipboard. She falls in love with this lonely man of the island, but he gently repulses her and is instrumental in her rescue by a United States cruiser. Miss Storey, with her blond beauty and wistful personality makes a delightful heroine. Mr. Drew is properly disagreeable as the dissolute yacht owner and Antonio Moreno gives a masterful impersonation of Charnock, the sole inhabitant of the lonely island. Friday and Saturday will witness the initial showing of the newest Mutual master picture, "Up from the Depths," with Courtney Foote, formerly of the Paramount Company, and Gladys Brockwell in the leading roles. The supplementary attractions for the week include advance run Mutual comedy and dramatic productions, the Strand Topical Review of timely happenings and musical accompaniments by the Strand Symphony Orchestra.

Glen Echo Park.

Four concerts, two this afternoon and two tonight, will be the main feature attraction for Sunday visitors at Glen Echo Park. For these concerts, which will be given by the Soldiers' Home Band, Director Zimmerman has arranged a popular program that will have a strong appeal to all music lovers whether their preference be for the classics or for ragtime.

Another free feature every night during the week will be the open-air movies. A new machine has been installed and by arrangement with the General Film Company the park offers many of the latest picture plays, with the Hearst-Belg news review as an added feature for Monday and Thursday.

With smiling skies and warm weather taking the place of the clouds and showers that marked the first days of the season, the outing days have come and picnic parties by the dozen are scheduled for the next couple of weeks at the resort. With an excellent cafe for those who do not provide baskets, its wealth of shade trees, cool Potomac breezes and ample grounds Glen Echo meets every requirement and fraternal organizations and Sunday schools by the score are arranging for outings.

In addition to its natural charms the park has ample buildings which makes thunder showers of little moment and lots of amusement to make the day more pleasant. All of the regular fun providers of Glen Echo are in operation. Each evening Charles O. Miller's orchestra

plays its dance music and the "fun for everybody" motto is lived up to the letter. Through cars from the downtown section makes the trip to the resort speedy and pleasant and the route up along the Potomac is the most picturesque that Washingtonians boast.

Marshall Hall.

Today, as well as every day this summer season, an ideal day's outing may be enjoyed at historic Marshall Hall on the Potomac River, opposite Mount Vernon, the home and tomb of Washington. Under spreading oaks, on spacious lawns, happy excursionists and pleasure seekers enjoy the delights of healthy amusements, and for the venturesome, the sensational half-mile "dip-the-dip" ride is the thrill producer that invites their patronage. Band concerts by Schroeder's Band, afternoons and evenings; bowling, skee ball alleys, shooting galleries, and other sports and games add to the attractions. For the children the management has provided a great playground. At night, for the first time in its history, Marshall Hall is brilliantly lighted by electricity. Every day the steamer Charles Macalester makes three trips to Marshall Hall, leaving Seventh street wharf at 10 a. m., 2:30 and 6:30 p. m., and on weekdays the 10 a. m. and 2:30 p. m. sailings permit stops at Mount Vernon to make a visit to Washington's home, the historic mecca of all patriotic Americans.

Goodman's New Play.

"Just Outside the Door," a new play by Jules Eckert Goodman, has been acquired by Henry Miller. Mr. Miller will personally supervise the production. The play will have its preliminary hearing in July and will be the opening attraction of the new season at the Gaiety Theater, New York City. It is in three acts, with the scenes laid in this country at the present day. Mr. Goodman is one of the younger playwrights who long ago gave promise of doing good work. In his output have been "Mother," "The Right to Live," "The Test" and "The New Generation." Mr. Miller will assemble the company and begin rehearsals of "Just Outside the Door" shortly.

Will Lead Cast.

Irene Fenwick will lead the cast of the "The Song of Songs" on tour next season. She has signed a three years' contract with A. H. Woods, which contains a promise of stellar honors.